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In sharp-sounding clash ; the shock smote the shield ;  
Then together flew the flint-hard falchions ;  
Cruelly they cut the clear-shining shields,  
Till the linden-wood lasted no longer,  
Worn out with weapons. . . . .

A. HOWRY ESPENSHADE.

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## SPANISH PUBLICATIONS.

### II.\*

6. *Doña Perfecta*. Novela española contemporánea, por BENITO PÉREZ GALDÓS. With an Introduction and Notes by A. R. MARSH, Assistant Professor of Comparative Literature in Harvard University. Boston: U. S. A., and London: Ginn and Company, 1897. 8vo, pp. xiii+271.

In two years no Spanish books for American schools have reached the Editor of MOD. LANG. NOTES, a fact which shows clearly that Spanish is still very far from occupying in our Colleges and Universities the position held by French and German. One of the reasons for this apparent neglect of a language of such great importance to this hemisphere, is the difficulty which not only our students, but we teachers likewise, meet in the attempt to master the intricacies of the language itself, and to find trustworthy guidance in the study of the modern literature of Spain. The Spanish-English dictionaries are bad, the grammars are incomplete, and the only available history of this century's Spanish literature is far from satisfactory.

In these circumstances, it is a charitable, and also an heroic, act to edit a modern text with an introduction and notes. The editor is almost entirely thrown upon his own resources, and he can look only to his own investigations to give him light in the darkness. The demand for Spanish texts, moreover, though growing, is too small to bring remuneration, and these considerations combined have probably deterred more than one aspiring teacher from appearing before the public with an edition whose imperfections he was the first to see.

Of all the Spanish novels of the last forty years, Galdós' *Doña Perfecta* is perhaps the

\* Cf. MOD. LANG. NOTES for March, 1895, (vol. x, Col. 182-192).

most widely known, and probably the one that lends itself best to being read in our classes. The story is of exceeding interest, the characters are drawn with a masterly hand, and lastly, the book is so small that twenty-five hours are sufficient to work through it. In fact, it may be doubted whether the editor could have made a happier choice.

However, one rather grave objection has been made to Galdós; namely, that his language is not always correct. While this would take away but little from his merit as a novelist, for the same thing has been said of the *Quijote*, the matter surely deserves attention when it is proposed to use his works in our classes. Such niceties, it is true, may be ignored when two hours per week for one year is all the Spanish that a student gets; but where he is expected to continue his studies, the point should not be overlooked, and the teacher should from the outset lay due stress upon the author's deviations from the rules, so as to give the student the full benefit of the information to be derived from the work in hand.

Unfortunately, *Doña Perfecta* also shows Galdós' inaccuracy of expression; not in the dialogue, for no one handles the colloquial language of today with more consummate skill, but whenever the author himself begins to speak, his slips are frequent. In fact, many points of syntax might be illustrated by Galdós' shortcomings in this little book, and it would be exceedingly curious and instructive to make a comparative study of the grammar of *Doña Perfecta* and *Pepita Jiménez*. A review of a text for beginners is, however, not the place for disquisitions of this sort, and it is time to speak of the edition before us, and first of all of the Introduction.

It occupies nine pages. The first three deal with Spanish literature previous to modern times; one page is given to the modern novelists in general, and five to Galdós and his works. Of these five, one and a half pages speak of his twenty-two historical novels; the thirty-six volumes of social studies are treated in two pages, while one page is given to a summing-up of the author's characteristics.

It will be evident to those who are familiar with the Spanish texts "with notes" that have

appeared heretofore, that these nine pages greatly exceed in scope anything hitherto attempted. But precisely for that reason they leave me wishing for more. I would have been glad, since Mr. Marsh undertook to write an introduction of some thoroughness, if he had gone farther, and given us, if not an exhaustive, at least a complete study of Galdós and his works. If the publisher was disinclined to grant him more space, four pages might have been gained and nothing lost, by devoting all the available number to Galdós alone. For the value of the first four is insignificant, perhaps even questionable, in comparison to the importance of a reliable and thorough, though concise, examination of the mass of works that have come, and still are coming, from Galdós' never wearying pen.

As it stands, the introduction is a disappointment to me, perhaps even more so to others, who will turn to it for information. True, the summing-up of the author's characteristics is masterly, but the rapid mention of a few titles is not enough to satisfy those who might wish to read more of Galdós, and lack the opportunity to take a look at the small library written by one man. Was I hoping for too much when I expected to see at least a few lines devoted to each work, and the date of its appearance and the number of volumes given? Would it have been superfluous to name the few criticisms that can be easily procured? Lastly, had we not somewhat of a right to expect from Mr. Marsh a few remarks about the influence, of which the Spanish critics always have something to say, of this century's English novelists upon our author? I am well aware that all this is asking for a great deal, but my wishes are not excessive when addressed to the present editor: "en casa del abad, comer y llevar."

In exchange for an introduction dealing exclusively with Galdós, we would have had no reason to deplore the absence of the first four pages, especially of the first of all, which sets forth that the only thing of real importance in Spanish literature previous to modern times, is found in the drama and in the novel. My purpose is not to challenge this opinion, though it might, perhaps, not be impossible to adduce a few arguments against so sweeping

a statement. But there arises the question: is it advisable, when introducing a student to the literature of a great nation, to predispose him against that literature? Is it well to tell him that the poets, the historians, the moralists, the political and the religious writers of Spain are not of the highest rank? Is it possible to understand the drama and the novel of the classical period, if one does not work himself deep into the spirit of the time, by studying precisely those classes of writers thus swept aside?

Be this as it may, in view of the very great difficulty we experience in informing ourselves about a modern Spanish author and his works, a careful treatise on Galdós would alone be sufficient to give permanent value to a textbook, and no editor should experience any difficulty in finding a publisher willing to give the necessary space to so important a feature. Let us continue to hope that in future no modern Spanish text will appear without such an introduction—the task of writing it is possible, though far from easy of performance. "Paciencia y barajar."

The text is very well printed, the modern accentuation very carefully applied, and misprints are few. I should like to call attention, however, to the following.

I. Misprints not found in the Spanish edition.\*

P. 2, l. 7, divide: Villaho-rrrenda; p. 5, l. 17, caballerías; p. 15, l. 1, humano, aunque; p. 31, l. 5, divide: ha-|blándonos; p. 41, l. 12, si es no es; p. 51, l. 30, árduas; p. 54, l. 29, divide: Darwi-|nismo; p. 57, l. 22, mónstruo; p. 70, l. 14, José; p. 88, l. 13, índole; p. 92, l. 18, que; p. 103, l. 1, emplear,|; p. 108, l. 1, ruína; p. 113, l. 4, ruído; p. 118, l. 11, divide: obs-|curidad; p. 120, l. 18, como; p. 121, l. 27, ruído; p. 128, l. 24, divide: supers-|ticion; p. 129, l. 7, regimientos; p. 139, l. 25,—Para; p. 171, l. 6, canónigo; p. 180, l. 19, divide: su-|blimidades; p. 183, l. 29, del piso alto; p. 189, l. 21, yo no; p. 194, l. 14, ruído; p. 196, l. 33, ¡ Mi hijo y yo nos vamos! p. 199, l. 17, incitándoles; p. 203, l. 24, Ramos tiene; p. 204, l. 6, profirió; p. 206, l. 11, producido; l. 14, divide:

\* Mr. Marsh edits from the eighth edition (1896); I have only the seventh (1891). It appears, however, that the two are alike almost to a letter.

circuns-| tancias; p. 207, l. 23, atacaban; p. 208, l. 19, si; p. 209, l. 7, sociales. Haré; p. 211, l. 22,—Un; p. 221, l. 19, huerta; p. 223, l. 28, divide: explo-| raciones.

II. Misprints made in the Spanish edition and repeated in that of Marsh.

P. 7, l. 5, me los *van* cercenando (compare p. 65, l. 21); p. 11, l. 15, dicen que; p. 18, l. 1, la Corte; p. 22, l. 25, mistificaciones; p. 36, l. 12, estudían; p. 56, l. 5, Cómo; p. 70, l. 14; El no lo quiere decir; p. 71, l. 30, siguióla; p. 74, l. 15, fátuo; p. 82, l. 10, ¿A Jacintillo? p. 94, l. 11, No *la* has acertado; p. 102, l. 27, estrangular; p. 105, l. 28, palabras, Pepe; p. 112, l. 29, del fénix, de la paloma, and strike out the note; p. 120, l. 13, juro *será* buena; l. 30, Rosario,—; p. 121, l. 11, Cayó; p. 131, l. 2, ¿Cómo se van atando cabos! p. 136, l. 16, *comprendes*; p. 140, l. 20, Fátuo; p. 143, l. 22, *montado*, como; p. 164, l. 17, *llegaría*; p. 177, l. 31, *sirven*; p. 178, l. 32, solo; p. 194, l. 6, María, contra; p. 212, l. 26, *ha*; p. 213, l. 2, *desalada*; p. 213, 23, *teñía*; p. 214, l. 2, mas.

It seems probable that moreover the following changes should be made.

P. 92, l. 14, sombrero de tres *pícos*; p. 165, l. 2, toda mancha *que* por causa del derramamiento de sangre pudierais recibir; p. 186, ll. 6-7, Cuando vemos arrebatadas pasiones en lucha encubierta ó manifiesta; *cuando*, llevados, *etc.*

Capital letters should have accents as well as small letters; the case where an accent is least necessary to prevent misunderstanding, is precisely the only one where our editor uses it, therein following in every case the Spanish edition; namely, over the preposition *á* when beginning a sentence. Might the accent not be needed more urgently over *áteme* (p. 216, ll. 28. 30) or *érale* (p. 133, l. 24)?

Concerning the forty-two pages of notes, I venture to offer a few general remarks before speaking in detail of the more important differences of opinion between the editor and myself.

First, it would seem that if the note is to do most good, it should be given at the first occurrence of the point which it is intended to clear up.

Secondly, if among the notes we give in many places a simple translation of a word

which can hardly be supposed to be missing even in a small dictionary, it might be still more necessary to give words and expressions which it takes a rather complete dictionary to contain.

Thirdly, in all cases when we edit a Spanish text, it would seem best to say what dictionary we expect the student to use, and to give only those words and meanings which are not found in that dictionary.

And last, but not least. If an editor does not have reliable facts at hand whereby to reach the solution of a difficulty, why should he not say so? We all know that dictionaries are imperfect (may I say once more that Tolhausen is *rather* complete?); we also know that our grammars, even Knapp and Ramsey ("indigesta moles"), leave us in the dark when we most need them, and the time which most of us can devote to the study of modern Spanish is so limited, that no one is to blame if certain intricate matters are not quite clear to him. Surely it takes some courage to mark the passages which have remained obscure to us, but is it not safer to confess our lack of information than to guess at the solution, *and guess wrong*? For, by a strange fatality, every guess that has come to my notice these several years, has missed the mark, and usually by a large margin. Mr. Marsh has in so far improved upon the plan of his predecessors, that in one notable instance (p. 112, l. 29) he has admitted that a passage was not clear to him, and this is another step in the right direction that may well be imitated by subsequent editors of Spanish texts.

The more do I regret that in other instances he has departed from that course, since if he had not, I could have offered some information which now takes the form of corrections.

But: "vamos al grano." p. 4, l. 26 "demonches" is rather an attenuative than a diminutive, for otherwise "darn it" would also be a diminutive; p. 4, l. 29, means: "Missus won't be at all happy when she sees her nephew," and "cuando vea" is, therefore, not a vulgarism; p. 5, l. 6, "amanecerá Dios" means only: "it will be day," and the whole proverb: "day will come and all will be well"; p. 7, l. 6, fences between properties are not unknown in Spain, but where the property is of some

extent, it is usually considered sufficient to mark only the angles; p. 7, l. 12, wayside shrines are not as common in Spanish country districts as they are in Italy and South Germany; the "ermita" is really a hermitage, now probably unoccupied; p. 7, l. 26 "cara de lástima" is a 'pitiable' expression, one that calls for compassion, not one that shows it; p. 10, l. 31, might have had the note to p. 66, l. 10; p. 11, l. 13, "los testigos requeridos" means: "the witnesses summoned"; p. 12, l. 13, "por muchos anos" is abbreviated from "sea por m. a."; p. 13, l. 6, "fregado. . . barrido," the expression common with servants, to indicate that they can turn their hands to any kind of work; not necessarily applied to "dirty" jobs, though it is sometimes used to mean: "not to shrink from murder"; p. 14, l. 13, "salida de tono" means: "departure from [the proper] tone"; p. 14, l. 15, means: "does anything offer itself to you?" or: can I do anything for you? p. 23, l. 4, might refer to R. 899, (see p. 70, l. 10, note); p. 27, l. 12, means: "we poor people have more time than food" and subsequently, "we have plenty of time"; p. 29, l. 9, not "unostentatious" 'but unceremonious'; p. 30, l. 34, "ajos"=garlic; p. 31, l. 15, the translation given may pass in this instance, but will not do for p. 71, l. 1, and p. 200, l. 30; p. 31, l. 23 should have a note as well as p. 177, l. 11; the translation "dear! dear!" there given would probably have shown itself to be incorrect; p. 35, l. 4, should have the note of p. 112, l. 8; p. 32, l. 21, "empaque" means: "pompousness" and "reserve"; p. 33, l. 2, R. 1005, 2, rem., does not make a distinction between "deber de ser" and "deber ser"; p. 33, l. 26, "no nos saques de bobos," means: "do not draw us from [our state of] louts," that is "do not undeceive us"; p. 38, l. 6, "le da la gana," the Spanish Academy to the contrary notwithstanding, means: "the fancy strikes him." Comp. expressions like: "me vienen ganas," "me dieron ganas," and, in our text, p. 92, l. 2, and p. 82, 11; p. 38, l. 20, "estar de cuerpo presente" does not mean that "a corpse is exposed to public view," but that "the funeral service is performed over it"; p. 40, l. 30, means in French: "faire la sainte Nitouche:" p. 40, l.

34, should have note of p. 43, l. 15; p. 41, l. 13, might not the note have been given to p. 17, l. 23; p. 18, l. 25; p. 22, l. 11; p. 25, l. 4; p. 33, l. 18, all of which are extremely curious cases of this tense? p. 41, l. 14, should have note of p. 173, l. 1; p. 49, l. 17, the note should already have been given on p. 11, l. 12; p. 13, l. 33; p. 15, l. 31; p. 20, l. 6; p. 31, l. 9; p. 50, l. 18, "dar de picotazos" is not a partitive use of "de;" it means: "to strike with the bill;" p. 55, l. 21, the "Bufos" were not the Italian Opera. Italian Opera is given at the Teatro Real; the "Bufos" were a very naughty variety show, which was prohibited shortly after *Doña Perfecta* was written; p. 62, l. 11, "encajes" never mean "false curls;" p. 68, l. 11, "pegar la hebra" is translated by "stick in their needle," an expression of which the meaning escapes me; the Spanish means: "to tie the thread [of conversation];" p. 68, l. 21, "de golpe y porrazo" means: "by main strength;" p. 74, l. 20, "echar facha" means: "to make himself important;" p. 79, l. 8, "Ministerio de Fomento," is not the "Ministry of the Interior." Its complete name is: Ministerio del Fomento de la Riqueza del Reino. The M. of the Interior is called: de Gobernación; p. 96, l. 7, the references do not apply to the case; p. 101, l. 26, the sentence is not complete, a very frequent occurrence in conversation; compare p. 106, l. 6; p. 108, l. 3, "mus-tios" means first of all: "dismal;" "el público alumbrado" means: "the street-lighting service," "alumbrado" being the noun, and "público" the adjective; p. 123, l. 20, means: "we are sure to have to pay advance taxes;" p. 123, l. 20, the reference does not apply; "si" here means: "[I wonder] whether;" p. 124, l. 3, "Levantisco" does not mean "backward," but "rebellious," connected with "levantarse," to rise; p. 124, l. 23, "consabidos" is not: "above mentioned," but "of whom we know" or "whom it is not necessary to describe." The word is often used with the meaning of "customary;" p. 128, l. 11, does not mean: "to fight a duel," but "to steer a balloon;" p. 145, l. 22, "cada tipo . . ." means: "the most detestable characters;" p. 147, l. 26, "pegar" means: "to strike" and not: "to fire;" cf. p. 119, l. 34; p. 155, l. 5, means: "would rise in arms unanimously;" p. 159, l.

31, "Caballuco, so animal" does not mean: "whoa, you beast," but: "you stupid fellow." Comp. expressions like: "calla la boca, so tunante," "daca la gallina, so pillo," etc.; p. 159, l. 32, "mete y saca de palabreas" is not: "adding and subtracting words," but: "jabbing with words;" p. 161, l. 12, means: "we are as good as others," and in this connection: "you will get a chance to fight with us as well as with Acero;" p. 163, l. 23, means: "when they give the [trumpet] signal for murder," cf. p. 15, l. 18, and p. 23, l. 7; p. 164, l. 13, means: "I will not farm (that is, 'bid for') their profit;" p. 171, l. 23, if we compare the passage with p. 9, l. 8, it will be found that the explanation does not apply; p. 173, l. 34, means: "foreshortened;" p. 174, l. 28, means: "rows of small lights;" fireflies never being worn for ornament except in tropical countries, for the simple reason that in other places they are too small; p. 175, l. 13, "rizada" means: "plaited;" p. 175, l. 19, "tunante lenguaraz" means: "impudent scamp," surely a better epithet for Martial than "fluent;" p. 182, l. 28, means: "I am sure that they have not allowed themselves to be caught," "falta" being a verb, not a noun; p. 190, l. 28, if we translate the first two words of: "vaya con lo que sale usted," by "out upon!" what becomes of the rest? Here would be an opportunity to illustrate one of the most curious phenomena in Spanish grammar; namely, the transfer of the preposition in relative clauses; p. 191, l. 27, "refregonos en los morros" is: "cuffs," while "azotes" is "a spanking," one "azote" being one "smack" "en salva la parte;" p. 193, l. 26, means: "you are just as bad as she" (literally: "you keep pace with her"); p. 193, l. 33, has a note which is a good example of the confusion that arises from taking the first noun or pronoun in the sentence for the subject. The literal translation is: "as for this, the pitfall carries it off," and therefore: "the thing is in a hole;" "it has come to nothing;" p. 201, l. 4, means: "put that thing away;" p. 215, l. 9, would be correctly translated if *cuidan* were subjunctive; now the passage means: "they take good care."

As for "Manzanedo" on p. 37, l. 34, I am not able to say who he was. May he have

been the director of the postal service or something of that sort? In any case, the name does not have the appearance of a political nickname.

The "periódico suelto" on p. 129, l. 5, reminds me strongly of Heine's "ungebundene Exemple," but as I do not understand the exact value of the pun and remember no corresponding case, I do not insist on this suggestion. Mr. Marsh's explanation may be right, and looks plausible enough.

The great length of my article is sufficient proof of the importance which I attach to the book that induced me to offer these observations. If here and there I have been somewhat exacting, it is because the good qualities of the edition in comparison with other texts, are so apparent that I feel we might expect perfection from our editor. The introduction has something to say that is worth hearing; the text is very well printed and has not one important mistake; the notes are quite full, and the idiomatic rendering of many phrases is excellent. In short, the edition is good, and my suggestions have been made under the influence of the feeling that for our students nothing should be thought too good.

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#### OLD ENGLISH GRAMMAR.

*Old English Grammar*, by C. ALPHONSO SMITH, Ph. D. Boston: Allyn and Bacon, 1896. 12 mo, pp. 129.

THE full title of the Manual before us is significant—*An Old English Grammar and Exercise Book*, the object of the book being, as Professor Smith tells us, "to give an elementary knowledge of Early West Saxon Prose," such a study being the necessary preparative to a thorough understanding of Late West Saxon as, also, of Middle English. Hence, the author confines himself to the essentials of the subject, bearing in mind the needs of the pupil, as a student of historical English Grammar. The volume is presented in three generic divisions,—Part First discusses such vital subjects as Sounds, Inflections, and Order of Words; Part Second, the subject of Etymology and Syntax, while, in Part Third,